LYDUM, E.

AM
1920
L

BOSTON UNIVERSITY

GRADUATE SCHOOL

THESIS.

THE DEVELOPMENT OF THE SPANISH NOVEL.

SUBMITTED BY

ESTHER MARIE LYDON

(A.B., BOSTON UNIVERSITY, 1916)

In partial fulfilment of requirements for

the degree of Master of Arts, 1920.

378.744
BO
1920 AM
l

Digitized by the Internet Archive
in 2016

https://archive.org/details/thedevelopmentof00lydo

Outline for A. M. thesis.

The Development of the Modern Spanish Novel.

I. José María de Pereda.

A. Facts of his life.

B. Stages in his work.

C. Qualities of his work.

D. Special Examination of:

1. Los Hombres de Pro.

2. Pedro Sánchez.

II. Juan Valera.

A. Facts of his life.

B. Qualities of his work.

C. Special Examination of:

1. Pepita Jiménez.

2. El Comendador Mendoza.

3. Doña Luz.

III. Benito Pérez Galdos.

A. Facts of his life.

B. Stages of his work.

1. The Historical Novel.

2. The Didactic Novel.

3. The Novel portraying certain phases of society.

C. Qualities of his work.

D. Special Examination of

1. Mariancla

2. Doña Perfecta.

IV. Emilia Pardo Bazán

A. Facts of her life.

B. Qualities of her work.

C. Special Examination of

1. El Cisne de Villamorta

2. Pascual López.

V. Armando Palacio Valdés.

A. Facts of his life.

B. Qualities of his work.

C. Special Examination of

1. La Alegría del Capitan

2. José

3. La Fé

VI. Vicente Blasco Ibáñez.

A. Facts of his life.

B. Classes of his work.

C. Special Examination of

1. La Barraca

2. Cuentos Valencianos.

The Development of the Modern Spanish Novel.

Analysis

Since the middle of the last century the Spanish novel has been steadily advancing in strength and character. Six of the foremost representatives of the work are Pereda (1834), Valera (1824), Galdós (1845), Pardo Bazán (1851), Valdés (1853) and Blasco Ibáñez (1867). By an examination of the life and a few of the works of each man it is possible in a small measure to obtain an idea of the contributions of the authors.

A study of Pereda's life shows him to be a man of "simple wants and lofty aspirations" whose works reflect his views. He clings to his home in the small town and from there sends forth his carefully wrought volumes of prose. Two of his books which I examined are Los Hombres de Pro and Pedro Sánchez. Both give an insight into his views concerning the evils of city life. He idealizes in each of them and they end with a triumph for the small town. There is an absence of love scenes in the novels. The chief characteristics which make his work valuable in the development of the novel are (1) An accurate use of words, (2) Idealism, (3) Sincerity in moral judgments, and (4) Love of nature. Perez Galdós said of him: "He wrote the Spanish which we would speak if we spoke correctly." For reviving distinctly Spanish traditions in literature Pereda holds a seat of honor as other writers had been introducing foreign standards.

The contributions of Juan Valera are of an entirely different nature, for he was a man who sought literature as a distraction from his busy public life. His work is not perfected but it has a graceful poetic style. The books examined are Pepita Jiménez, El Comendador Mendoza, and Doña Luz. They are novels containing romances

and are decidedly interesting as pieces of fiction. In these as in his other works we enjoy the talent of the philosopher, critic and poet. The tact of the diplomat is also shown to good advantage.

The life of Galdós shows him to be a man who lived quietly, devoted to his profession. His contribution to the Spanish novel consists of a vast amount of valuable material. His Episodios Nacionales, a series of forty volumes, gives an account of the historical facts of the period 1805-1834. The two novels Marianela and Doña Perfecta, however, belong to another group known as the Contemporary Series. This group is more interesting to countries outside of Spain. Besides the quantity of material which Galdós has left, he gives us charming descriptions of town and country life and witty dialogues.

Señora Pardo Bazán, the only woman of the group, introduces methods of French Realism in her work. The reading of her two books "El Cisne" and "Pascual López" brings out a few of her qualities. The latter, her first novel, shows no signs of her naturalistic views but there are several scenes of realism in "The Swan of Villamorta."

Valdés, a younger author, shows in his works more modern tendancies. In his novel La Fé, psychological interests are displayed. José shows the effect of the author's life among the fisher folk. There are many clever and realistic pictures of their activities.

Blasco Ibañez, the final writer of the set, is perhaps better known to many Americans because of his recent war stories. His life from a small boy shows him to be fired with energy and activity. This abundance of life is shown in the rough treatment of some of his characters. La Barraca, The Cabin, and the Cuentos Valencianos, are novels of the regional type. Up to the present time Blasco

Ibáñez has contributed twenty-one original works to the realm of Spanish Literature, teeming with the life and activity of their writer.

From this very slight examination of the works of six contemporary writers it may be seen that the Spanish novel occupies a foremost place in the literature of the world.

The Development of the Modern Spanish Novel.

Since the latter half of the last century Spanish writers have contributed greatly to the character of the Spanish novel. The authors who have been foremost in this work are:- José María de Pereda, Juan Valera, Benito Pérez Galdós, Emilia Pardo Bazán, Armando Palacio Valdéz and Vicente Blasco Ibáñez.

An examination of the life and some of the works of each will show in a small measure what each writer has contributed.

I. José María de Pereda.

José María de Pereda was born in 1833 in the village of Polanco, near the city of Santander, the leading town and seaport of the north of Spain. The first years of his life were spent in the quiet rustic surroundings of the Cantabrian villages. Later, his parents moved to Santander, where he was educated. He made the dull fisher port the theme of many stories and the background of his masterpiece Sotileza. At the age of nineteen, at the instigation of his parents, he departed for Madrid to study for the artillery branch of the army. But he spent the next two years in gathering valuable impressions of political struggles. He witnessed the Revolution of 1854, and as time passed it was evident that he would make an excellent philosopher but a very poor gunner. Accordingly toward the close of 1854 he returned to Santander where for the most part he spent the rest of his life. Happily he had a large fortune and could write at ease without a care of earning his living. He died in 1906, but he wrote little during the last ten years of his life.

The first stage in his work was made in some sketches of local types and manners, written after his two years' stay in Madrid and

published in home papers. These were later collected in a volume under the title Escenas Montañesas and form one of the most important of his works. Mesonero Romanos, in his Escenas Matritenses, (Scenes pertaining to Madrid) was a forerunner of Pereda and calls him a "lumbrera en el arte de pintar costumbres" (a luminary in the art of painting customs).

The period from 1854 to 1874 was one of preparation for power. In it the author had experience, both journalistic and political. He was for several years contributor and manager of two Santander papers. In 1871, as a staunch Conservative, he was sent as a representative to the national legislation. The political atmosphere was not to his liking and so he returned home. The following year his best period of literary activity began. From his retreat in Polanco he sent forth about fifteen volumes of prose. Some of these were rearrangements of earlier compositions but most of them belong to this period. In 1897 he was received into the Spanish Academy, an honor long due to such remarkable talent.

The chief characteristics of the author's work are notes in (1) Its Language and Style, (2) Its Realism, (3) Its Moral Value, (4) Its Love of Nature. His diction is forceful, very idiomatic and apparently simple in form. He excells in descriptions of the unattractive things of life and in popular dialogue in which he displays a humor and local color. Because of his richness of vocabulary, his works are rather difficult to translate. The realism of the author is of a sincere nature. Many of his characters are low provincials whom he depicts with coarse detail. He makes them real human beings and shown carefully the moral side of their natures. We are moved to sympathy by reading the crude scenes of his works.

Since the author is a conservative in standards he is strict in his moral principles. He criticizes severely the passionate life of the city, filled with temptations and dissipation and favors the clean healthy living of the country. The beauties of the valleys and mountains of Santander are freely praised since he finds nothing but good in nature and sets forth the fact that if man made the town God made the country. He spends little time on romance and the erring virtue of women although his work is filled with powerful scenes of human nature.

I. Los Hombres de Pro.

The charm of Los Hombres de Pro lies in the fact that it is filled with simple everyday occurrences about the sort of people with whom we come in contact every day. The successful business man who risks everything for politics, the ambitious mother who tries to change her form of speech with the corresponding changes in her fortune, and the wise old country peasant who prophesys unhappiness to those who would soar too high, are familiar figures to all of us.

The theme of the story is worldly ambition with all its successes and failures. From an humble grocer Don Simon Cerojo becomes first, an independent tavern keeper and then a successful business man. Not satisfied with financial success only, he seeks to place himself before the eyes of the people as an important citizen. He enters politics and is chosen as a deputy for his province. He experiences the honors of his office and then suffers defeat, losing his position and also his money. A disillusioned man, he spends the remainder of his life trying to retrieve in part his fallen fortunes.

Señor Pereda delights the reader with the accurate descriptions of his characters and the portrayal of the commonplace situations. Don Simón Cerojo, the struggling hero, is the self-made man of today who is unable to see the limit of his ambitions. The author takes the opportunity to give his views on the vanity of men. He, in a very natural manner, makes his hero arrive through ordinary stages to the height of financial success. At each turn in the road the hero looks beyond the next turn in fancy. He pictures himself a man of money, his wife a society favorite and his daughter the magnet of many suitors. He is successful in-so-far as he uses honest means. But from the moment that he humbles himself to visit the hovels of the voters, patronizes the taverns of the influential politicians and undergoes even physical dangers by risking his health in stormy weather, his doom is foreshadowed. He can no longer speak sincerely, act sincerely or live sincerely. And all for what? To be flattered by a short lived success from which he returns to ordinary life a man broken down in fortunes and in views.

The wife of Don Simon is a woman whose only ambition is social success. Her dreams are realized but it is impossible to change a person's nature as the author very cleverly shows. The "social climber" with whom we are all familiar always has about her a group of admirers who are in reality paying court to her money and other worldly resources. The sincere friends are left behind for others who may possess titles and means to higher success for the ambitious one. But, although the money of Don Simón wins for his wife Juana the luxurious house, magnificent clothes and parasitic friends, she is lost in a great desert and entirely out of place in her position. Fortunately Her daughter Julieta, who receives a good education, is able to pilot her mother through the difficulties of the social world.

Julieta upon whom the author spends little time is also a familiar figure. As a small child she suffers from the insults of her girl companions because her father was only a tavern keeper. She, like her father, longs to share in the "buen tono" of the village. How true to life is the picture of the children at play, each one telling what her father does, and with heartless cruelty running from the poor little saloon keeper's daughter and calling her names! She may have vast wealth but there is always a stigma attached to her by the girls with whom she longs to play. Señor Pereda remarks that that condition does not exist among boys.

Another interesting character is the old curate in the small town who scorns the high flights of Don Simón. The author spent much of his life in a small town, and in the words of Don Justo, the clerical man, he gives us a key to his ideal of life. The curate tries to convince Simón to stay in the small town and be satisfied since he has become a respected and independent citizen. He condenses his theory of success into two axioms.

La Piedra movediza no cria moho. (The rolling stone gathers no moss).

Mas rale ser cabeza de ratón que cola de león. (Better to be the head of a rat than the tail of a lion).

One other character is worthy of mention, the smooth politician, Arturo, who introduces himself to Don Simon as an ambassador and in a skillful manner wins the love of Juliet who elopes with him.

Besides the character sketches I noted the careful use of words by the author. The title "Respectable Folk" is significant. The finesse of the Spanish language is displayed by the use of the many words for town or city. The family of Don Simón with each step in their fortunes move to a larger place. The words used for these

places are plaza, aldea, villa, and ciudad, words with meanings ranging from small town to city.

In conclusion it may be said that Señor Pereda contributed to the history of the Spanish novel in the careful choice of words and in the remarkable pictures of every day life.

2. Pedro Sánchez.

The story of Pedro Sánchez resembles to a certain extent that of Don Simón in Los Hombres de Pro. The story treats of the ups and downs of a young provincial. He holds the various offices leading to that of governor. His road is difficult and not worth the pains as the author shows. The life of the politician is filled with petty strifes; he has the misfortune to marry a cold ambitious wife and finally is glad to return to his native soil.

The characters are well pictured and a little more attention is given to the female figures of the story. The situations into which Pedro, the ambitious youth, gets himself are very amusing. At the beginning of his career the provincial accepts all of the money his father can gather together and goes to Madrid in the hope of procuring employment from an influential political friend. He visits the office of the politician eleven times or more before gaining recognition. All of the time he writes his father that things are going on nicely. He receives no assistance from the hypocritical friend and finally gets a position through a chance acquaintance which he has made on the way to Madrid.

The description of the trip to Madrid in the stage coach is very realistic. One can almost see the saloonkeeper of huge size who occupies a seat and one half, the slim student, the talkative little man with a velvet cap who tells all his business in five

minutes, and his daughter, a reserved and dignified young lady.

The pen of the artist is shown in the careful handling of the central figure, Pedro. He is filled with ambition but he never becomes the hardened politician with whom we are familiar. He seems to be acting continually to please his father back in the little town and he always thinks of home ties even in the midst of success. By this treatment of Pedro, the author holds the sympathy of the reader throughout the book.

II. Juan Valera.

Juan Valera y Alcalá Galiano was born near Cordora in 1827. His education was begun at Málaga and continued at the Sacro Monte in Granada. He served as secretary with his relative, the Duke of Rivas, ambassador at Naples. As he had prepared for the practice of law, he passed into the diplomatic service. In Italy he became acquainted with the modern language and literature while continuing his study of the classics. At different times he lived at Lisbon, Rio de Janeiro, Dresden, and St. Petersburg. He obtained an insight in this way into the lesser known literatures. He did not however become prejudiced in his appreciation of French and English.

After returning to Madrid, he became a member of the editorial staff of El Contemporaneo, a paper of liberal ideas. At this time William Henry Bishop, an American, visited him. In describing Valera's personal appearance in his "Day in Literary Madrid" he says: "He has a gray mustache and hair, cut close, and the firm brown, aristocratic looking skin; he is dignified, polished, comfortably built, a handsome man for his age, about sixty, and well dressed."

In 1866 the O'Donnell Cabinet sent Valera as a plenipotentiary

to Dresden. Later he was one of the commission charged with offering the crown of Spain to Amadens, Duke of Aosta. Under the subsequent government of Alphonso XII, he was ambassador at Lisbon, Washington (1885), and at Brussels. He died in 1905.

Valera made his first appearance in literature as a poet in 1856. He had seen many aspects of life and derived many benefits from his opportunities. Tact and reserve are displayed in his literature as well as in public affairs. His poems are said to be formed with fine delicacy. However, he admits that he lacks imagination in his poetry when he says:

"Encontrar en iglesia luterana, Y en mis versos imágenes, es raro."

(It is rarely possible to find imagination in a Lutheran church and in my verses.)

As Mr. Valera is not a literary man by profession but one who sought distraction in the midst of his diplomatic successes, he has not perfected any one branch of literature. He wrote novels, dissertations and critical papers, but as a novelist his success has been assured. He has the reputation of being a learned man but upon reading his novels we note a lack of pedantry. He is a philosopher and reader of the mystic literature of the sixteenth century. In El Commendor Mendoza he tells how Pepita Jimenez came into his life as a result of much mystic reading, which held him fascinated but not captivated.

1. Pepita Jiménez.

Pepita Jiménez is a pleasing little novel, rather light but interesting. The method of presentation is rather unusual. The Dean of a University is represented as having left among his docu-

ments, at his death, a bundle of papers consisting of several letters which form a connected story. These are supplemented by an account of succeeding events, termed Paralipómenos, and an afterword or Epílogo. The author presents the three parts as a novel, changing only the proper names.

The letters are written to the Dean by D. Luis de Vargas, a student and nephew, who is studying for the priesthood. He is visiting his father, a wealthy farmer. It seems rather unusual that in the first letter D. Luis should take an extraordinary interest in Pepita Jiménez, a beautiful young widow whom he has never met. He tells the story of her childhood, spent in poverty, her marriage at sixteen to an old miserly uncle of eighty and his death three years afterwards, leaving her in comfortable circumstances. However, it gives a romantic setting for the novel and a particular interest in the heroine.

In the succeeding letters D. Luis goes into detail in speaking of the dress, conversation and characteristics of Pepita. He gives as an excuse the fact that she may be his stepmother as his father is one of her suitors.

In the prologue of the novel Valera sets forth his creed concerning novels. He says, "A good novel cannot consist in the servile prosaic, and vulgar representation of human life; a good novel should be poetry, not history; that is, it should depict things not as they are but fairer than they are, illuminating them with a light which shall impart a certain fascination and charm." Accordingly, Valera depicts Pepita as a wonderful personage. D. Luis goes into ecstacy even over her beautiful hands which she cares for most diligently. He compares her with Saint Theresa who also had that vanity when she

was a young girl. There are other references to holy men and women of previous centuries. D. Luis, in speaking of his friendship for Pepita, mentions the terms of affection which existed between Saint Jerome and Saint Pauline, between Saint John and Saint Theresa. He seems to be trying to approve of his own affection for Pepita.

When D. Luis is not describing the charms of the young lady he gives discussions on the theory of his vocation. Here the author shows himself to be a man who thoroughly understands human nature, and one who thinks on all sides of a question. In one letter the youth discusses the question, "Shall my character be harmed by my relations with my father? In the depth of my heart have I been able to pardon him for his conduct with my poor mother, the victim of his wantonness?" The arguments which the youth uses to show that he has only gratitude for his father are not dry and theoretical but interesting and simple in form. They show the youth as a boy, unsophisticated in the ways of the world, but a careful student of books.

Valera's power of characterization is shown in the picture of Antoñona, the hot tempered and loyal housekeeper of Pepita. She is a woman blunt of speech, rough mannered and ever watching for an opportunity to do her mistress a favor. We have all met with just such people in daily life. There are very few humorous situations in the novel and these are furnished by Antoñona. There is, however, an amusing picture of Don Luis riding a mule while nearly all the other members of the party have spirited horses.

Another minor character whom Valera depicts most vividly is the Vicar, a simple minded man of limited knowledge who worships the ground Pepita walks on and acts as her fatherly advisor.

It is clear from the first that Don Luis is in love with Pepita

although he is not aware of it until the end of his visit. However, after a struggle she persuades him to change his plans and he gives up his vocation, to marry her. The author is carrying out his idea of having poetry in the real novel when he makes the lovers happy, regardless of the vocation of Luis.

2. El Comendador Mendoza.

In El Comendador Mendoza, the Knight Commander, there is an opportunity for noting the author's skill in attractive descriptions. The story is sad without being tragic. The author seems to have a fondness for treating with the lives of children of illegitimate birth. As in Doña Luz, the true origin of the leading character in the Knight Commander is kept a secret from herself until her mother in delirium reveals all. We find the same element of mystery present in this novel as in the previous work.

In Pepita Jiménez the love element is predominant, in Doña Luz the study of a suffering soul and in El Comendador there is a combination of both qualities with a marvelous skill in description.

The Knight Commander, whose name the book bears, is a happy and pleasing figure described in a graceful manner. He is not above faults as we perceive upon learning that he is the true father of Clara, the heroine. However, he makes a tremendous effort to atone for his sin and still retains his happy disposition. The mother of Clara, Doña Blanca, is true to life. She is a woman of violent temper who dominates her weak, defenseless husband, Don Valentin, and rules her daughter with an iron rod. She is capable of such intense feeling that only on her death bed does she forgive El Comendador, her daughter's father, for their sin.

The young girls in the story, Clara and the Knight Commander's

niece, Lucia, are very ordinary characters. Very little time is used in describing their qualities. Of the minor characters, Don Carlos, the devoted lover of Clara, seems to have the most individuality. He is a clever poet, a faithful lover, and affords a diversion from the violent temper of Doña Blanca.

3. Doña Luz.

It has been said that Juan Valera took a particular interest in the study of the soul. In Doña Luz this characteristic is apparent. The outstanding features of the book which I noted are the gripping interest in the story caused by the use of mystery, the melancholy or pathetic trend, and the close observation of the human soul.

The novel treats of the life of the heroine, Doña Luz, a marchioness by birth, who realizes that she is superior to the atmosphere of the small town where she is living. Lack of money prevents her from residing in Madrid in the position which she should hold there. She makes her home with Don Acisclo, the former supervisor of her deceased father's estate, a shrewd business man who has amassed great wealth. The advent of El Padre Enrique into the home of his uncle makes a great change in the lives of the priest and of Luz. The young clergyman is an earnest student of his faith and many interesting discussions of a religious nature are carried on.

Don Anselmo, an old physician and intimate friend, has always taken delight in carrying on a discussion with Doña Luz. The interest which each one takes in the proceeding comes from the fact that a great deal of Luz's nature is a mystery to the doctor and likewise his mind offers many problems for the young lady.

However, the discussions of the priest, the theological student, with Don Anselmo whose ideas are wholly in favor of human affairs

are thoroughly interesting after they are digested. At first they appear rather dry and somewhat out of place with the rest of the story. But, as the plot develops, it may be observed that Enrique is true to the letter to every principle which he sets forth. In this way, the author's careful analysis of character is displayed.

As the story advances Valera studies the working of the hearts of Padre Enrique and of Doña Luz. Each gradually recognizes a companion thinker in the other. Luz finds it a novelty to converse with an intelligent person, while the priest without knowing it rapidly loses his heart to her. The method in which Valera treats a delicate subject of this nature is admirable. He causes Enrique to be externally calm and unchanged when he realizes what has happened to him, but internally he suffers tremendously. Here Valera excells in the internal working of Enrique's mind. The priest continues to live with a violent effort when Luz marries and he loses her as a close companion. But the strain on his mind is so intense that within a short time he dies, having told no one of his suffering.

Though the story was over half finished it was impossible for me to discover how the author would dispose of his characters. Luz and the Padre were intimate friends, each working out a salvation. There seemed no suggestion of a change in view of the fact that the heroine was so settled in her ways. Like a bomb comes the marriage of Luz to one whom she has known for a very short time. Don Jaime, the gentleman so favored, from the first is pictured by Valera to be a man lacking in real character. Nothing seems to be wrong with him but on the other hand there are no qualities which stand out in his character. He proves to be a man of no principle, who marries Luz knowing that she is to inherit vast wealth.

The mystery element which is present though in a subtle manner,

throughout the book, is brought to a climax when Señor Don Gregario visits Doña Luz. He creates the same sensation as a stranger in a country town at the present time. Valera describes rather humorously the grilling which the townspeople apply to Gregario. He proves to be the man who clears up all the mystery surrounding the parentage of Luz. After his visit Don Acisclo produces a letter entrusted to him by Luz's father. Then is the treachery of Don Jaime exposed and the dreams of Luz cruelly shattered upon the discovery that her husband married her because he knew she was to inherit great riches. The final impression of the novel is truly pathetic. Doña Luz, surrounded by wealth, lives apart from her husband with her little boy whom she has named for her only true lover, Enrique.

In conclusion it may be added that Valera certainly occupies an enviable position among the great names of Spanish literature. He is as we have learned from the facts of his life a philosopher, critic and poet. The effects of these various capacities blend in an excellent manner with the additional charm of the author's style. If Valera is not as popular now as other better known authors it is because the average reader does not appreciate depth of thought and feeling, beauty of form and unaffected style.

III. Benito Pérez Galdós.

The death a short time ago of Benito Pérez Galdós deprives us of the dean of Spanish letters and one of the foremost figures in the world literature.

He was born at las Palmas, in the Canary Islands, on May 10, 1845. He was sent to Madrid to study law in 1863. Having no aptitude for his proposed calling he tried his hand at journalism and thence made his way into literature. He also had a taste for art, was

awarded honorable mention for sketches entitled "La Magdalene" and "Un Bocceto Historico" and for the oil painting called "Una Alqueria". Later, he illustrated his own book and designed the last resting place of his famous friend Pereda.

Externally the author was a quiet man. When asked by Clarín, his friend and biographer, for details of his early life, he replied very briefly. He simply said that he arrived in Madrid in 1863, and that during the three or four years that preceded the revolution of 1868 he had attempted writing plays, but with little success. In the latter days of the poet, he approached the stage again, it would seem to revive a former fancy.

In 1867 he wrote his first novel, La fontana de oro, The Golden Fount, an historical romance. This book with El Audaz (The Fearless) published in 1872 is an introduction to his famous historical series of "Episodios Nacionales". There are forty volumes in the entire series. The literary feat is similar to that of Balzac and Dumas. The object of the series, the author states in an epilogue to the second series. It is to give an interesting account of the historical facts of the most dramatic period of the century in Spain, - 1805-1834. These works are very important in their influence in Spain but they are not as popular in the foreign countries as the Contemporary Series. These are books dealing with the social and religious problems of modern life. Four of these novels are called "Novelas de la Primera Epoca"; Doña Perfecta, 1876; Gloria, 2 vols., 1876; Marianela, 1878; and La familia de Leon Roch, 3 vols., 1878. These are novels with a well marked purpose. Doña Perfecta and Marianela will be taken up in a later section. The later novels classified under the head of "Novelas Españolas Contemporáneas" deal with certain phases of society of the present time.

The latest work of Galdós was in playwriting. It is interesting to note that he dramatized his own novel, Doña Perfecta, in 1896. Manuel Bueno, the famous Madrid theatrical critic admits that Galdós has brought novelistic methods on the stage. He forgives him this fault by inferring that no one has decreed that analysis is confined to the novel. He admires the courage of the writer in boldly discarding the forms laid down by convention.

Very little can be said of the private life of the novelist. His life was devoted to his literary task. He excels in describing the manners of town and country and in dialogue. We learn from the critic Clarín that he was a religious man with a tendancy to things practical. The ideas of his life appear in his writing and as his works become better known his loss in the literary world will be more keenly felt.

1. Marianela.

The love story of the waif Nela is a charming little tale which affords a relief from the theological discussions and difficult descriptions of other authors. Sentiment plays the leading role in attracting the sympathies of the readers. For who would not sympathize with the kindhearted little country girl who lives to serve the blind boy Pablo and to conceal from him her poor disfigured little face? Hers is indeed an innocent vanity. She devotes her every thought to the life of the blind boy and describes to the best of her ability the beauties which God has created in nature. Thus she reveals the beauty of her soul and the child-like simplicity of her mind. Wrapped in illusion Pablo and Nela enjoy supreme happiness. When the sight is restored to Pablo, the passionate little soul of Marianela is wrecked.

Besides the romantic interest in the story there is displayed by the author a fondness for discussing problems of the day. The learned doctor, Teodoro Golfín, whom Senor Galdós pictures as a serious man with a large heart, gazes sorrowfully upon the countenance of Mariancla, and solliloquizes on the unfortunate conditions of children among some of the poor classes. The Nela is not an exceptional case of an abnormal child. On the contrary she is undeveloped mentally because of a lack of education. Consequently her mind is filled with suspicions and fancies. She sees visions in her sleep. She cringes with terror when her master Pablo, with his sight restored, approaches her bedside. She knows nothing of the beauty of the soul and thinks she is an outcast because of her disfigured appearance.

The tale is rendered even more pitiful by the kind acts of the little rich girl, Florentina. She showers the waif with affection but she cannot give back to her Pablo's love. When he recovers his sight her life is over. Willingly does she give herself to God, her energy spent, and her little heart bruised and sore.

Though Mariancla is not classed as one of the author's best works, there are many readers who would gladly place it among his masterpieces.

2. Doña Perfecta.

Dona Perfecta is a little tale of an old country village which refused to receive the new ideas from the outside world. A young enterprising business man is represented as the outside influence. Since he is practically unaided he is unsuccessful in changing the antique condition of the town. The characters of the village are very cleverly depicted but it is natural for our sympathies to lie

with the poor unaided Pepe Rey who was the "city man" visiting the country. The town bully, Caballuco, is a ludicrous character. The author very aptly says that he bears the same resemblance to a real man as a mule does to a horse. He has the size and boastful manner befitting a bully but he is a real coward at heart.

Doña Perfecta for whom the book is named is the aunt of Pepe Rey. She continually bears a smiling countenance but it is rather a bitter smile at times. She is very much opposed to the ideas of her nephew and considers him a person possessed of evil. María is the most entertaining and to me the most attractive figure in the book. She is an intimate friend of Doña Perfecta but she does not consider herself in any way the equal of the señora. She is constantly relating her own faults and sighing. She possesses however the heart of a true mother, and there is no limit to what she is willing to do to help her son to become a successful lawyer. She, of course, opposed Pepe Rey since he sought the hand of Dona Perfecta's niece which she wished for her son.

The outcome of the unchanging hatred against Pepe Rey finally brings death to the latter and insanity to the niece of Doña Perfecta.

The book was written, we are told, when the movement started to modernize Spain. It is an expression of the hearty opposition to change, and pride in a locality which is typical of the small hamlet.

Emilia Pardo Bazán.

Emilia Pardo Bazán was born at Corunna, Spain in 1851. At the age of eighteen she was married to Señor D. José Quiroga, the Galician proprietor in her province. The greater part of her life was spent in Madrid. The young lady became interested in literature and politics at an early age. She was the recipient of a prize for

an essay written on the life of the Benedictine monk, Benito Jerónimo Feijoo. Encouraged by the success of her work, she wrote a series of articles for an approved magazine of the day, La Ciencia Cristiana.

In 1879, the authoress wrote her first novel, Pascual López, which met with ordinary success. Her next book written in 1881, and entitled Un Traje de Novios, is said to contain methods of French Realism used by the famous French novelist, Zola. In El Cisne de Villamorta (1885) there are several "naturalistic" or "realistic" scenes but the tendancy is not very pronounced. Later novels, Los Pazos de Ulloa (1886) called her masterpiece, and La Madre Naturaleza (1887) show a further use of realism in her novels.

The reputation of Sra. Pardo Bazán was at its highest point in 1889. Her later novels have created less interest. In 1891 the authoress began to issue a newspaper of theatrical criticism entitled Nuevo Teatro Crítico. She also wrote a play, Verdad. Mr. A. R. Marsh (Encyc. Universal) in 1896 called her the most important woman then writing in Spain.

1. El Cisne de Vilamorta.

A mine of realistic descriptions and a dream book of romance I found this, the first of Señora Bazán's books which I had the pleasure of reading. There may be some who would think that the "Swan of Vilamorta" was too much filled with sentiment to be of value in the world of Spanish literature. But sentiment belongs with the poet and the Swan is in reality the nom-de-plume of a youthful versifier.

Segundo, the poet in question, seems at first to be a person

of moods. In reality he is one who requires a great deal of affection to satisfy the vast amount of emotion with which his heart is filled. Pardo Bazán with skillful talent guides the youth through the many disappointments of love and grants him but a few moments of real happiness. Since the love of the poet is hopeless, the romance is a pitiful one. Nieves, the object of the poet's affection is already wedded to a man who loves her dearly and who has given her wealth and position through hard work. This love of Don Victorino, the unhappy husband, is not requited. He discovers the secret love which his wife bears for Segundo and this hastens his death. Nieves realizes too late the futility of her love for the poet. She rejects him and he goes far from home to forget in the midst of work.

The descriptions in the story make a beautiful setting for the romantic scenes. To take them away would be robbing the novel of its true value. The reader is attracted even in the first few pages by the simple woodland pictures. The sun is setting, the tall pines stand out as black columns through the fiery background. A youth skips blithely up the stony path to a summit, all the while shouting to hear the echoes. Many times the authoress brings her characters to the woods up the rocky path to the fountain with healing waters which Don Victorino takes in an attempt to cure his lingering ailment. Besides the woodland descriptions we find the animated pictures of the vintage workers, their hilarity at work and play and a Spanish character dance.

Of the minor characters Leocadia, an admirer of Segundo, and Doña Victorina, the daughter of Nieves, are worthy of mention. The author pictures the former as a plain looking and sentimental middle-aged woman with a mysterious past. She has a crippled child whom at times she showers with real mother's love. But, nearly all the time,

she is thinking of Segundo, making his cigarettes and boiling his chocolate. Her life is indeed a sad one but she receives sympathy from no one. Finally, after losing all hope of seeing Segundo again, she takes her own life. The true hand of the woman is observed in the portrayal of her character and also in that of Victorina, the ten year old daughter of Nieves.

Señora Pardo Bazán gives a true representation of the change that comes over an emotional child's mind upon realizing the big sexual truths of life. Victorina accidentally overhears a conversation between her parents in which her father speaks of his wife's love for the poet and of his own failing health. From that time on the child has a sad and melancholy air and it is she who leads her father to the room in which he discovers his wife with the poet Segundo.

With this and other varied descriptions Emilia Pardo Bazán has contributed richly to the Spanish novel.

2. Pascual López.

The autobiography of a doctor of medicine, Pascual López by name, is a novel which holds the interest of the reader up to the very end. The characters are described in an attractive manner, the style is graceful and the vocabulary not difficult.

The argument treats of the life of the thoughtless student Pascual. While at college he squanders his father's money playing cards with boon companions. Through the kindness of a canon, Don Vicente, he moves to a different lodging house. While there he falls in love with Pastora, the niece of Don Vicente. Since he has no ambition to become a doctor and shows indifference to work in general, his love affair does not make much progress.

He forms an acquaintance with a learned professor who spends a great deal of leisure time performing experiments of a research nature. Dr. O'Narr, the scientific gentleman, invites Pascual to help him in a very dangerous experiment. He consents and the doctor makes artificial diamonds which are very valuable. When the experiment is performed a second time the doctor loses his life and Pascual runs from the laboratory with the precious stone clasped in his hand. Pastora refuses the wealth obtained at the loss of a life and enters a convent.

The hero, a thoughtless youth, is remarkably true to life. The young students with little or no resources are the ones who spend their parents' money. Pascual is a likable boy who is weak by nature. His companions who lie in bed at ten o'clock playing cards are the same kind of boys who from time immemorial have influenced the wondering country youth.

Dr. O'Narr is a remarkable figure, wedded to his science, but yet a kindly person since he takes such an interest in the young medical student. He is an unusual type in real life, a man who calmly prepares to put his name in the Hall of Fame even at the sacrifice of his life. He is one of the strongest characters of the book, ever true to his purpose and untiring in his efforts for success.

Pastora, the beautiful niece of the canon with whom Pascual is in love, leaves a pleasant impression on her readers. She leads a difficult life, since her ambitious aunt is anxious for her to marry a wealthy gentleman who seeks her hand. She is sincere however and would consider it criminal to marry for money. She loves Pascual but knowing his erratic ways she choses the convent.

Even when she can marry him and enjoy his wealth from the diamonds, she makes another sacrifice since her ideals do not admit ill gotten wealth.

The minor characters of the novel are also carefully drawn making the ensemble thoroughly interesting reading. The ending is particularly good since it keeps the character of Pastora consistent and seems to be the natural outcome of events.

I enjoyed reading El Cisne and Pascual Lopez very much. The authoress gives an idea of Spanish life in El Cisne, and some very fine character sketches in Pascual Lopez.

V. Armando Palacio Valdés.

Armando Palacio Valdés was born on October 4, 1853 at Entralgo among the mountains of Asturias. His father, a lawyer, was a well known figure on account of his talent for story-telling. The winter home of Senor Valdes was at Aviles, a maritime town of Asturias. Here he became acquainted with many seafaring folk.

The novelist at the age of twelve went to Oviedo, the capital of Asturias, to complete his education. During the five years he was there he showed a taste for science and literature. He finally decided to study law at Madrid. He was an earnest student and wished to become a professor of political economy. He became a member of a famous literary and scientific club, El Ateneo, and before his law studies were completed he was elected secretary of political science of his association.

The author published articles on philosophic and political subjects at the age of twenty-two after being admitted to the bar. Shortly after, he became editor of the Revista Europea, a prominent Spanish newspaper. In the publication of literary portraits of

famous men he became interested in writing novels. His first two books were entitled El Señorito Octavio and Marta y Maria. From that time on he devoted all of his time to literature. It is said that his novels of Andalusian life, La Hermana San Sulpicio and Los Majos cc Cadiz were the most popular of his works in Spain.

In 1882 Señor Valdés married a young lady of sixteen years. They lived together in happiness for eighteen months when Senora Valdes died leaving a child of nine months. From that time he has lived in seclusion with his little son.

The author has said that other facts about his life are contained in his work "Maximia".

In the novels which I have read of Valdés, I have noticed a simple unaffected style. The vocabulary is not difficult and the action of the stories well handled. The descriptions are pleasant, much of the coarse detail being omitted. It is hoped that other great works will be obtained from the pen of the novelist.

1. La Alegría Del Capitán Ribot.

The story of a sea captain's affections for a maiden who was wedded to another form a pathetic little tale. The theme of the tale is the overwhelming power of love. We cannot help but be delighted with the pure and simple affection which the Captain Ribot showers upon Cristina. From beginning to end he is merely an humble admirer in the outside world of the heroine. It seems almost an impossibility for a man who watches his loved one's every action to be content, even after the death of her husband, with lavishing gifts upon her only child. We read between the lines the author's belief in the power of ideals. Ribot, as the years advance, can look back on a pure life filled with kind favors for others and one

in which he has never given way to an evil impulse. He does not fear the coming of old age. He gives the keynote of his own character at the end of the book when he says, "The snow falls slowly on my head but it does not reach my heart".

The minor characters form a setting for the story and also furnish the humor. Emilio Martí, the childlike husband of Cristina, is a most pathetic figure. He is a generous hearted man who sees only good in everyone. His mere existence gives the author a chance to make a great deal of Ribot's sacrifices in love. Martí by his very generosity is imposed on in a most ludicrous manner by his cousin. There is a touch of humor in Dona Amparo with her fainting fits and sensitiveness. When the captain, after rescuing her from drowning, visits her at her hotel she cannot see him because she is having her wig redressed and so she converses behind a closed door. The conceited Castell whose obvious purpose is to cause humor certainly performs that mission. With his thin and silky mustache, his hair straight and well combed, and his scrutinizing glance he produces a painful impression. When he displays his knowledge on all subjects and his contempt for the opinions of others, he becomes disagreeable. But when with the cool ease of men of the world he extends a pretty hand covered with rings to express pleasure for a chance meeting, he is ludicrous.

The real humor of the book is in the life of Sabas, the brother of Cristina. He leads a life of absolute selfishness toward his wife and children. He apparently has no trade but lives on money borrowed from Martí. He spends his time between collecting fancy pipes and canes and changing his clothes three times a day. He also visits the flower shops and attends the matinees in elegant attire to carry on affairs with young ladies. The humor of Sabas

lies not of course in his neglect of home but mainly in his conversation. Knowing his limitations it is ludicrous to hear him criticize the business ability of Marti from whom he obtains his funds. In fact he finds something to complain of in all of his friends. Castell was rich but he had no heart; his sister was a woman of noble intention but she had a gloomy character. And so I might go on with the petty criticisms which are a part of Babas' nature.

There is very little description in the story except the character drawing. Local color is almost absent. There is, however, a charming description of the buzz and animation in a Spanish flower shop. The modest damsels with rosary and prayer book stop on the way home from church to make selections. Enterprizing cavaliers leave instructions for bouquets to be sent and even Babas allows a pretty maid to place a nosegay in his buttonhole. There is also a description of the working of the mind of a person on board a ship at sea. The captain in a dreamy mood tells us how in his mind's eye he forms figures making them laugh and talk and keep him company on the lonesome sea.

I should say that Valdés' work in La Alegría del Capitan forms a valuable step in the development of the novel. It leaves the reader with a feeling of hope and kindliness for mankind. It has a touch of melancholy but this increases its charm and beauty.

2. José.

José is a charming little tale describing the life in a small fisher village. The Spanish is so simple and the style so natural that it gives one a very human idea of the author. The tale is an every day story of two young people, crossed in love. The chief

characters in the book are types which Valdes very aptly describes. The hero, José, meets with all sorts of struggles, with the fury of the waves, with the fury of his mother's tongue, and the opposition of Sena Isabel, his loved one's mother, and finally with reverses in his business as manager of a fishing boat. However, the resignation with which José meets the tasks before him is truly heroic.

We learn on studying the facts of the author's life that he lived among country people and sea-faring folk. He shows a close observation of their habits. He takes us into the parlor of Sena Isabel and shows us the old shining furniture, the little mirror with the gilt frame and the white netting spread over it to protect it from the flies, the two large sea shells on the table and the photographs of Isabel's former husband. Then we see José twisting his cap around in his hand and seeking a skillful manner to introduce the subject of marriage. When it is time for the lovers to part, Elisa goes to the door with a lamp in her hand while Jose loiters on the threshold until the voice of Elisa's mother breaks the enchantment. Again, we see Jose approaching his home where he finds his mother and two sisters in the kitchen. "And he who every day fought the fury of the waves began to tremble before those three women joined like a tribunal." I noted a familiar touch of the country town in the picture of the henpecked schoolmaster reading to a group of sailors and old wives from one of the well thumbed books which are passed from one to another through the town.

There are some scenes of gloom well described in José. The hero and his companions are pictured discussing the mishap of ships lost at sea the previous day, when the sister of José suddenly rushes in with her children and with her sad story induces her brother to offer support for her and her little ones. This interfers greatly

with his own plans, he broods for a while and we leave him trying to drown his sorrow with wine. Likewise the author gives a short account of the struggles which take place between the mothers of the lovers, but cuts short the description of the unpleasant detail.

The author turns with relief to descriptions and pictures of a brighter nature. He shows his poetic qualities in the scenes which he depicts from ordinary life. He gives a truly realistic picture of the waves lashing the rocks at dawn and the sun rising in the blue and spotless heaven. He describes a moonlit night, clear and beautiful; the sea sleeping like a lake, the air warm as in summer, the oars of a boat plashing lightly in the water. He shows a dramatic tendancy in picturing the nobleman and Jose far out in the water with a mysterious package. The nobleman orders José to remove the canvas from the rack and there is revealed the coat of arms of the house of Neria of which José's companion was the only surviving member.

In a vivid description of a storm at sea, Valdés shows a very accurate knowledge of the different sails used on a fishing vessel as well as a familiarity with expressions and directions.

Besides in his realistic scenes and charming descriptions, Valdés excells in character drawing. Exceedingly true to life are his cold and harsh Sena Isabel and the trembling schoolmaster, her husband whom he describes as: "About fifty years old, of a complexion verging on yellow, a flat nose, scanty hair, bulging eyes, with an unchanging expression of fright or surprise, as if he were constantly in the presence of some tragic scene visible only to himself". Above all Don Fernando, the old fashioned nobleman, whose pathetic situations afford much amusement, is a character well drawn. His dignified speeches and odd notions endear him to the heart of the reader. For he shows himself to be truly sincere when by a final sacrifice he

dies, mourned by his friends.

3. La Fe.

At first I thought La Fe an anti-Catholic book but upon a second examination it seems rather to be a triumph for the Faith. The situations are rather extreme and it seems that the leading male character, a young priest, is made to suffer an unusual number of temptations. But, it is much more to his credit to have overcome them in the end and to have seen the true light of God.

The novel is the story of the temptations which assail a young priest. He comes in contact with a heretic to the faith, wishing to convert him. But the infidel is a hardened sinner and believes in neither God nor man. El padre Gil, the curate, reads many of the heretic's books becoming more interested than he cares to be in the subject of metaphysics. Besides the danger of losing his faith, the priest has another misfortune. Obdulia, a young girl of passionate feeling becomes greatly interested in him. She choses him as her confessor and finally on the pretext of going to a convent she persuades him to go away with her, so that she will not have to make the trip alone. Through no fault of the priest's the couple are believed to have done wrong. The girl, her pride humiliated when the padre refuses to be her lover, gives a false testimony against him and is the means of his entering a prison. By this time all doubts have been dismissed from the mind of the young man concerning the origin of the Faith and he lives contented in his cell.

The author displays a wide reading in the fields of theology in his discussions between the heretic and Padre Gil. He choses scenes which are extraordinary in order to tempt the priest to the utmost.

The less important parts of the book are interesting. The evening tertulias or gatherings are filled with sparkling wit and dialogue. Recreation is afforded the young clergymen and also enjoyment is given to their relatives and friends by being able to be with them.

There are a few town characters which are amusing. Osuna, the hunchback, who is always talking to a woman; Peregrin Casanova, the influential citizen who had served in many public offices and likes to talk about himself, and Dona Josepha, the sincere and faithful housekeeper of Padre Gil who resents all interference in her ward's welfare. She tried in vain to save him from the clutches of the hunchback's daughter, Obdulia.

La Fé is entirely different in form from José or La Alegría del Capitan. In the last two, romance has the capital interest, but in the first it seems to be the mind of Padre Gil which holds the chief place.

It may be said with truth that Valdes has the power to hold the reader with tense interest to the end of his novels. In the reading of La Fé especially the plot is so unusual and daring that we are anxious to learn how the author will dispose of his characters. This quality alone makes Senor Valdés a valuable contributor to the Spanish novel.

VI. Vicente Blasco Ibañez.

Vicente Blasco Ibanez was born in January, 1867, of Aragonese parents in the town of Valencia. His father was the owner of a dry goods shop but he sent his son to a law school. While attending school the future novelist acquired a reputation for his independent ideas. He disagreed with the accepted relations of church and state.

He wished to change everything about him, making, as he thought, advances in the progress of civilization. For an anti-government poem which he wrote at the age of eighteen he was sentenced to prison for six months. Five years later for a similar offence he had to leave Valencia and take refuge in Paris. After his latest imprisonment in 1894, he began his real literary career.

Up to the present time Blasco Ibañez has written twenty-one original works, nearly all of them consisting of fiction. There are, besides, two novels announced for publication - "Venus Dolorosa" and "Los Enemigos de la Mujer" (The Enemies of Woman). These promise to be interesting as the author has not made a study of women in his other works.

The books of Blasco Ibañez may be classified under three headings:- The regional type, the propaganda type, and the war books. La Barraca is an example of the first. The second type includes such works as La Catedral or "Shadow of the Cathedral" and La Bodega (The saloon). The famous "Los Cuatro Jinetes del Apocalypsis" belongs to the third class.

Just as Sra. Pardo Bazan is more successful in Galicia so many people prefer the Valencian or regional novels of Blasco Ibañez. La Barraca has been translated into English and also into French, giving the author a reputation that is growing more famous every day. His works have been translated into French, Portuguese, German, Polish, Russian, Bohemian and English.

The propaganda and war books are rather long and they are valuable mostly for their descriptions. Many people who have read the last two books of the author, "The Four Horsemen of the Apocolypse" and "Our Sea" marvel at the powerful descriptions of the writer but take little interest in the plot.

It seems highly probable that Blasco Ibanez will write novels with an interest as keen for us as for the European nations. A man possessing such an active mind and such a mighty personality cannot be contented in the narrow limits of Spain or even Europe. We learn from the newspapers that he is at present gathering data in Mexico and South America and that he plans to write books on his observations in the United States.

1. La Barraca.

La Barraca known in English as The Cabin is one of Blasco Ibañez's oldest works. It was written in 1898 when the author was but thirty-one years old. It is a novel of power which shows the energetic character of the author. It is the story of "man's inhumanity to man", the keynote of which is expressed in the sentences of the last chapter: "Bread! At what a cost it is earned! And how evil it makes man!" At first we read of how the heartless landlord Don Salvador presses his poor tenant to the point where he is ready to kill. And he does murder the cruel tyrant, serves time in jail while his wretched family are scattered to the ends of the earth. From that time the lands are cursed.

Finally after ten years' time a poor but ambitious farmer comes to till the lands. La Barraca is the pitiful tale of the life of the farmer Batiste. The tale is not morbid but decidedly cheerless. We see again the cruelty of the villagers towards the struggling farmer who changes from a law abiding citizen to a fearless individual who carries a gun and doesn't hesitate to fire with intent to kill. The ending is far from cheerful. The cabin burns before the eyes of the farmer and his family while Pimento, his enemy, lies dead a few feet away.

The leading characters of the book are powerful men, with a fixed purpose. The bully, Pimento, whose intention is to dominate the village in which he lives and make a slave of his wife, Pepeta, is a type rather than a real man. And likewise, Batiste, the struggling farmer, has a powerful ambition to make a home for his family. Pepeta, the hard working wife of Pimento, although a woman, has many of the characteristics of a man. Her mission in life is to live respectably and support her husband.

The secondary figures in some cases are better drawn than the chief characters. Roseta, the love-sick little daughter of Batiste, has the emotions and fears of the ordinary girl. On her way from the silk factory where she works she meets the butcher's boy along the highway. They enjoy each other's company in an innocent way until the father of Roseta and the employer of the youth take a hand in the matter. And again, we can almost see the schoolmaster, Don Joaquin, with his peculiar clothes and his methods of teaching from the school of olden times. The little five year old son of Batiste is also most realistically described. The small details of the schoolroom and the cruel treatment of the village children which resulted in the sickness and death of the child are filled with color.

Blasco Ibanez is certainly an artist in his descriptions and backgrounds. In reading La Barraca we find ourselves toiling and sympathizing with Batiste, sitting in the schoolroom listening to the tales of war from the old shephard, Tio Tomba, and going through the fears and emotions with Roseta. In a word even without realizing it we are drawn into the tale by the powerful magnetism of the author. We live the book just as the writer himself lives his work.

2. Cuentos Valencianos

Blasco Ibanez both pleases and displeases in the narration of

the Valencian tales. Of the thirteen tales there are five which I consider valuable in outlining the development of the novel. In the first few short stories there is a vivid imagination displayed but the method of presentation is rather crude. I see no reason for an author to seem to favor describing unnecessary and distasteful scenes.

Dimoni, a good description of a type, was pleasing at first but detailed descriptions spoiled it at the end.

El femater is among the best tales of the list. It is filled with the exuberance of clean, healthy youth. We can well imagine the timidity of a country boy, sent to the city to earn his living. The little fellow trudges from his home collecting refuse; he knocks at the door of a little girl whom he had once known and is received gleefully by her. His life is changed to joy and he lives to adore his Maricta who scorns him in the end when she reached the age of realizing class distinction. The boy, the femater, is throbbing with life as are the other characters of Blasco Ibáñez.

The Stable of Eve is an amusing little explanation for the existence of rich and poor. A fanciful old man describes a visit which the Lord makes to Eve after she has been driven out of Paradise. She concealed some of her children until all of the gifts which he had, had been distributed. There was nothing left for them but the privilege of serving their more fortunate brothers and sisters. The latter are the rich and their servants the poor in the world today. The idea of the tale is novel and the method of presentation very clever.

Similar to the "Stable of Eve" in subject matter is the story of "The Gate of Heaven" which relates the trick which a friar played on St. Peter in order to get into the chosen place. He makes a nun who had recently died of illness act as his horse, and tells the door-

keeper that he is a soldier who had been killed in battle, and that he wishes admittance for himself and his horse. Since soldiers are admitted without question he is allowed in at once.

The other stories are less interesting but told in the usual style of the author who can make a simple tale a living picture by the life which he infuses into his characters.

Bibliography.

José María de Pereda.

(1) "Los Hombres de Pro", M. Tello, Madrid 1889.

(2) "Pedro Sánchez", Ginn, 1907.

Subject matter, notes and introduction.

Juan Valera.

(1) Pepita Jiménez

(2) El Comendador Mendoza

(3) Doña Luz.

Benito Pérez Galdós

(1) Mariancla, D. D. Heath, 1903.

(2) Doña Perfecta.

Emilia Pardo Bazán

(1) Cisne de Villamorta

(2) Pascual López, 3rd Edition, Madrid 1889.

Armando Palacio Valdés

(1) La Alegría del Capitan

(2) José, D. C. Heath, 1900

(3) La Fe.

Vicente Blasco Ibañez.

(1) La Barraca

(2) Cuentos Valencianos, Sempere, Valencia.

Boris de Tannenberg, "La Poesia Castillanc Contemporainc".

Fitz-Maurice Kelly - History of Spanish Literature.

Diccionario Enciclopedico Hispano-Americano.

William Henry Bishop, "A Day in Literary Madrid".

Isaac Goldberg, in New York Tribune,

(1) Galdos, the Dean of Spanish Letters".

(2) Who is Blasco Ibáñez, Jan. 19, 1919.

Encyclopaedia Universal 1896,

Life of Emilia Pardo Bazán, A. R. Marsh

Encyclopaedia Britannica, Eleventh Edition,

Life of Emilia Pardo Bazán.

The novels of the six authors have been thoroughly read besides the introductions and criticisms accompanying some of the books. The Spanish Literatures gave me points on the lives of the authors, and ideas about the place each one held in the world of letters.

BOSTON UNIVERSITY
1 1719 02544 1231

No. 9R-28613
SPEEDWAY [illegible] COVER
FOR SPEEDWAY TRACTOR
MADE BY
[illegible] PRODUCTS CO., INC.
[illegible]
[illegible] PATENTED